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# **SPECIFICS OF ARTISTIC TRENDS ADAPTATION IN THE TATAR LITERATURE OF THE SECOND HALF OF THE XX CENTURY**

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## **Abstract**

This paper finds the specifics of artistic trends adaptation in Tatar literature of the second half of XX century. The objective of this paper is to find the typological similarities of artistic trends with analogical phenomena in Russian and European literatures as well as distinctive national specific particularities. In the course of analysis, organic and innovatory use by Tatar writers of the artistic experience of Western Europe's and Russian literature, creative interpretation and adaptation to the local, national artistic tradition and certain historical and cultural conditions and requests of the Tatar community were detected.

*Keywords:* adaptation, intertextual links, literature trend, national worldview, comparative research

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## **1. Introduction**

National literatures considered in the global literature process as a whole are unique mental and practical formations. National traditions typical for each culture explain the mentality, worldview, psychological state of a separate ethnos. In that connection, the study of those aspects of artistic form and content of a work, where national and cultural self-identification is seen, is important [1]. Besides, ethnopoetics which must study national diversity of certain literatures are considered the contemporary extension of comparative literature study's prospective trends [2, 3]. I.A. Yesaulov stresses that "any national culture has not only own worldview but also certain spiritual bonds, cornerstones constituting some or other cultural identity" [4]. One of such spheres in literature study is the system of artistic trends and schools.

European scientists have been interested in Tatar culture, folklore, ethnography since the XIX<sup>th</sup> century [5]. Some comparative research of that issue was done by Tatar literary scholars [6], the object of their research being certain aspects of the Volga and the Urals people literatures and dialogic

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relationships between literatures [7]. In that paper, the said problematic is analyzed in a wider literary context.

Tatar literature of the second half of the XX<sup>th</sup> century is characterized by active search for new means of artistic expression, new schools and stylistic trends including intellectual realism, sentimental tradition which became targets for contemporary scientists. Artistic trends in Tatar literature, being typologically similar to those in Russian and European literatures have distinctive particularities. The difference of national literature from European and Russian, use and adaptation of European and Russian artistic trends in Tatar literature are determined not only by specific going through the stages of literary process but also the impact of local cultural substrate; related to the national worldview and manifested, first of all, in thinking specifics and artistic perception relevant to the cultural type. Under adaptation we understand organic and innovative use by Tatar writers of the artistic experience of developed western European literatures, creative realization and adjustment to the local artistic tradition and certain historical and cultural requests of the Tatar community.

On one hand, national literatures coincide with each other in their development and are united into the global literature. On the other hand, they represent their particularities and gain national specifics. In that connection, currently the literature theory is liberating from the attempts to centre the global literature around the western model. In literature theory, relationships between artistic phenomena and study of works by national writers with classic models of western literatures led to recognition of processes and phenomena similar to western European. But direct translation of one culture's phenomena into the literary and aesthetic field of any other proved mistaken and wrong. In that connection, taking into account the specifics of cultural and literary development is necessary as well as national history of non-western countries compared to European, finding the uniqueness and diversity of some or other national phenomenon in literature. As opined by G.A. Time "future apparently belongs to finding national models of thinking" [8].

As is known, the XX<sup>th</sup> century is "the *long lines* epoch (Nebolsin's term), continuity, i.e., traditions last not only to direct predecessors but often lead to deep historical layers of culture" [9]. Inheritance lines and vectors of artistic interactions not only elongate but ramify. Ramification and crowns of culture are manifested by the fact that even European culture of the XX<sup>th</sup> century dates back to not only on European traditions but also on African and oriental ones [9, p. 462]. The same trend is seen in Tatar literature of the second half of the XX<sup>th</sup> century. In Tatar literature of 1960-2000s, oriental roots and western traditions are intersecting and on that background national identity is activated with the search for realism transformation methods. An important source of artistic findings of that period's literature is the national idea and history and deepening analytical view of folk and national world. Those processes are related to a deep trend of historical and literary process – elimination of literature's genres

boundaries [10, p. 5], synthesis of types and differentiation of genres, ramification of artistic trends and stylistic tendencies.

## **2. Methodology**

Search for universalities, constituting the unity of various national literatures and exposure of their uniqueness and diversity are the two opposite procedures which are matched under comparative methodology [2, p. 4].

Hermeneutic approach is basic for our research, suggesting that reader, getting acquainted with various cultural values fixed in literature will find its own place on their borders. It dispatches receptive activity of reader for interpretation of principles and methods of description, artistic forms of reality exploitation, finding and interpretation of typological similarities and diversity of artistic trends and directions, coinciding and being different in various literatures. Recipient's consciousness fixes the diversity of artistic forms and principles and forms of description of reality, world and man. Thus, using hermeneutic approach, we suggest penetrating into the essence of typological intersections of artistic trends, to find the specifics of adaptation of artistic trends in Tatar literature of the second half of the XX<sup>th</sup> century, to find the moments of coinciding artistic principles and national diversity.

Besides, in the course of analysis the method developed by B. Borukhov was used. That type of analysis called "motivating poetics" [11] was applied by us in the analysis of literary works. In this research, conventional motivation was used - which considers text as a scientific phenomenon and in each epoch having its own set of laws and conventions. This type allows finding national specific particularities of artistic trends in Tatar literature of the second half of the XX<sup>th</sup> century.

## **3. Results and discussion**

Tatar literature of the second half of the XX<sup>th</sup> century is a transition stage related to the denial of previous ideological and cultural orienteers, "innovations in public philosophical thinking, changes in literature and aesthetics" [12]. Since 1960s, qualitative transformations began in the national literature. Innovations in public philosophical thinking and literature are explained by weakening stiff ideological doctrines which causes humanization of literature. Khrushchev's thaw period and democratic trends in public development caused destalinization and origination of creativity cult.

That period of literature is also characterized by artistic experiments, use of new literary methods. Qualitative changes in Tatar literature of that period are structured by artistic paradigms of realism, romanticism and modernism. For Tatar literature of the second half of the XX century, diversity of artistic trends is typical: along with realistic and romanticist trends a great place is occupied by modernist elements. Often in the literary works some artistic methods typical for

various trends are synthesized. That is one of the specific features of transition epochs in literature, when genre and style synthesis trends are activated.

In 1960-70s, ways for socialist realism transformation were searched for. As opined by German researchers, socialist realism literature, so called Soviet literature, differs in bright myth-creating ability and in time, as opined by Gyunter, is more and more “becoming the official storage of state myths” [13]. The beginning of social and political reforms which altered public cultural orientations was accompanied by subconscious approaching of literature to ideological mythology, mythopoetical universalities and archetypes. Marxist theory for the achievement of its objectives is oriented at patriotism and devotion to Motherland cultivation and that function is in many aspects imposed on literature which becomes “one of the basic sources for state mythology creation” [13]. As stated by Y. Borev, “socialist realism asserts that personal happiness of a human is in self-dedication and serving the ‘happy human future’. Pragmatic and political tasks are put beyond moral doctrines and humanist orientations. Creative thinking of artists was founded on life basis of the accelerating reality of the XX<sup>th</sup> century, on worldview basis of historicism principles and dialectic understanding of existence, supported by realistic traditions of Russian and global art” [9, p. 407, 410]. Here, the historically active personality is moving to the foreground – an activist, a communist. Such trend was well seen in the Tatar Soviet literature.

Since 1960s, in the Russian literature socialist realism begins to think about intrinsically valued historically active personality, and works by V. Shukshin, C. Aitmatov, A. Platonov acknowledge the link between a human being and wide tradition of national existence. Literature theorists state that the advent of the new trends in the Russian literature of late 1950s – early 1980s is related to “shift of accent from the issue on relationship of personality and state (social aspect) to the internal world and personal features of a certain character (moral aspect), while such a character is ‘heroic’, non-fighter, non-activist, as the next man”. O. Bogdanova stresses that “from the description of features acquired under the influence of social changes and positioning, literature shifts/returns to description of national and traditional features” [14].

Since 1965s, the same trend is seen in the Tatar literature, in the works of G. Apsalyamov ‘Unquenchable fire’ (1953-1958), A. Gilyazov ‘Zaya pearls’ (1965), G. Akhunov ‘Treasure’ (1963), M. Khasanov ‘Roads’ (1968), S. Rafikov ‘On quite river bank’ (1971), A. Bayanov ‘Fire and water’ (1971), B. Kamalov ‘Streets are extending’ (1971). Written under socialist realist canons, the attention is paid to the reflection of character’s internal world, internal conflict, brightly manifesting national features and diverse national life. In a few socialist realism works by Tatar writers, the realistic modus is connected with the romantic one. This is especially brightly seen in the ‘urban prose’ developing simultaneously with ‘country prose’. On one hand, it, like country prose, was based on national traditions. On the other hand, it tried to return the past fame of Tatar nation’s accomplishments by showing the real life of urban intelligence originated in the early XX century. In some cases, realistic modus is created via

the use of romantic code of Tatar prose of the early XX century. The brightest example in the national literature is ‘White flowers’ novel (1964) by G. Apsalyamov. The romantic female character Gulshakhida is one of the most recognizable female characters in Tatar prose of the second half of the XX century. Besides, G. Apsalyamov stresses the integrity of characters and the maturity of personality in the intellectual character A. Teregulov. As opined by the author, such people are responsible for the nation’s future, often saying that they are part of Tatar national, people’s clerisy.

On the other hand, in the Tatar literature of that period, some ‘unofficial’ works appear. In Russian literature, a new unique trend – rural realism – was formed, strongly opposed to the official Soviet ideology and developing in parallel with the socialist realism. The central topic of rural realism is the contemporary country, the main character was the liberated peasant and country is perceived by authors as the basis of moral revival [15]. As stressed by Y. Borev, “a number of conceptual provisions of rural realism strongly contradicted to the official Soviet ideology, orthodox Marxist doctrines: 1) instead of idealization of working class, peasant’s image was shown as the bearer of historical and esthetical ideal; 2) instead of internationalism, national idea was brought; 3) F. Engels wrote about the “‘idiotism of rural life’ – and the new trend began criticizing the idiotism of urban life” [9, p. 419].

Both in Russian and Tatar literatures, the formation of ‘unofficial’ trend was connected, first of all, with the appearance of country prose and, following Russian literature, – rural realism which in a number of doctrines matched the Russian literary art. In the works of R. Tukhvatullin ‘Star of mine’ (1962), G. Bashirov ‘Seven spring-wells’ (1976), M. Magdiyev ‘Hello, uncle Kashfi’ (1983), in the poems by S. Khakim ‘Head on the wind’ (1974), ‘Treasure trove Motherland’ (1974), ‘Every willow in Motherland’ (1979), K. Sibgatullin ‘Place of village’, K. Bulatova ‘We are from here, from that land’, etc. countryside is proclaimed the centre for true moral fundamentals of people’s existence, the basis of nation’s and country’s renewal and the peasant – the sole people’s representative and carrier of country ideals.

In a number of other relationships, the rural realism from the national literature is differing from Russian literature. First, socialist realism loses its previous authority and national identity processes are activated. Following that, in Tatar literary works the national self-identification and self-realization issues are coming to the fore. Tatar literature of the second half of the XX century is characterized by the return to national sources in general.

Second, in Tatar literature rural realism comes to the literary stage later than in Russian literature, in forms enriched with stylistic trends and is the basis of various stylistic searches. In works of many national writers of that period the results of looking for new artistic imagination are obviously seen, Tatar writers are interested in the problem of psychological enrichment of the artistic image.

Synthesis as a special regional feature of Tatar writers’ creative manner, integration into one whole thing of various trends elements and schools, various stylistic trends may be explained by the impact of such objective reasons like

multi-layers of Tatar society's consciousness, availability of intermediary concepts – between traditional and modern. On the other hand, such trend is explained by subjective reasons as well: particularities of individual author's adaptation of the global literary experience.

Critical orientation of Tatar rural prose puts forward the traditional realism developing in the course of critical realism of the early XX century. The critical paradigm is aimed at criticizing totalitarianism, the tragic character is coming to the foreground, character's tragedy is explained by public social and political reasons. On that background, the fate of not only a certain person but also of the Tatar nation is becoming the main issue of Tatar literature. It is hard to find a writer, poet or playwright of that period who was not bothered with public social and national restructuring. For example, in works by A. Gilyazov 'Three arshins of land' (1962), 'Friday, evening' (1979), 'Rooster on fence' (1980), M. Magdeyev 'Man leaving – song remains' (1978), G. Akhunov 'Volga daughter' (1978), the critical object becomes not a certain character with worldviews, but public and socially important orders, basics while public political values and statements which used to be considered the only and accurate are rejected, and writers are worried by the loss of national values, national and moral ideas in the totalitarian system.

In that connection, in works written under traditional (critical) realism, the allegorist method is activated and deepened, creating an Aesopic language which is the extension of 'the second content, the hidden sense', coded Sufi works of the Middle ages and Early modern period [16, 17]. Aesopic language works like 'Open letter to Batyi-khan' (1963) by S. Battal, 'Fraudulent spring' (1969), 'Leaves falling green' (1976) by K. Sibgatullin, 'Clothes rinsed by girls' (1964), 'Putting head of raft' (1966), 'There are volcanoes under the sea' (1966), 'Game' (1971), 'People still living in winter' (1973) by R. Faizullin, 'Shaitan' (1958), 'Courage under sheepskin' (1969), 'Book of life' (1969) by G. Afzal, 'Cornerstones' (1968), 'Where friends gather' (1976) by T. Minnullin, 'Mum arrived' (1965) by S. Khusainov, 'Bird with silk band' (1982) by A. Gilyazov, etc. bring, as stated by D. Zagidullina, "a new concept of man: cowardly, fearful, Janus-faced as a typical representative of the totalitarian system" [1].

Within the critical paradigm, writers often address the issue of relationship between humans and the social environment, from that point of view there is a trend for the synthesis of national, social and philosophical problems. Such critical paradigm is especially strongly felt in the national literature beginning with the late 80s of the last century. For example, in the novels 'Lions and canaries' (1990) by R. Mukhammadiev, 'Morning wind' (1993) by F. Sadriev, in novelettes 'Master of dogs' (1991) by G. Akhunov, 'Untied dogs to be shot!' (1999) by F. Latiyifi, often the private story or the main character's tragedy allows authors to come to the urgent problems of the totalitarian society.

Deep psychologism in the works of A. Eniki [18] leads to the actualization in Tatar literature of lyrical, emotional, sentimental principals; showing life of country and city and their residents via their spiritual feelings increases the effect on reader.

The ideas of the European literature of the XVIII<sup>th</sup> century from works of English writers like J. Thomson, T. Gray, E. Young, French writer Jean-Jacques Rousseau, from German literature – J. Goethe, F. Schiller, etc. came into Tatar literature via Russian literature. The sentimental trend manifested in the first half of the XX<sup>th</sup> century as a stylistic phenomenon, has formed by the second half of the century as sentimental romanticism school. Good examples of that school may be novelettes by M. Magdeyev ‘Where cranes nest’ (1978), ‘Farewell’ (1989), where lyrical and emotional principles are preferred, enriching the prose with sentimentalist methods, where the nature of a sentimental character is not developing in consequent plot-making events but forms separate stories claiming independence. In them, the author is not limited to telling stories about fellow-countrymen, he is always present in the story expressing his personal attitude. Thus, in such stories, author’s character is created which, as the story goes, expresses his love to motherland, caring for its future and missing its past when, as opined by author, people relations were friendlier, people lived under certain canons of countryside with mutual support, responsibility for actions to others, honesty.

Besides, the philosophic concept, the main idea unite the vents into an integrated whole which may be determined as search of reason for being, thoughts about life and death connected to human wish to leave something good behind – all that finds realization in consciousness of characters and in author’s idea. The same features are typical for the works by A. Bayanov ‘Looking for my youth’ (1966), ‘Mountainside story’ (1972), etc.

In the Tatar literature of 1970-80s, philosophical and analytical principle is strengthening as one of the trends which acknowledge the advent of intellectual realism – one of the basic directions of future national literature. Intellectual poetry strives to open actual problems of society via literary materials, analyzing the contemporary state of existence. As a result of moral crisis, stagnation of public thought, beginning in those years, the literary intellectual trend is realized via author’s attention to not recognize the characters’ internal world but first of all the intelligence, human mind, and due to opposition, the search takes place in personal abilities of people and their mental power [10, p. 452]. Here, an author is not only a conversation partner, a storyteller, but is a researcher putting certain questions, and author’s thinking constitutes the internal mood of writing.

A poet or a writer as a personality with own worldview and ideals searches for answers to eternal questions: may he correct the society and make it better. In that connection, the analytical part of writing is stressed, conventionality comes to the fore, time image is often addressed.

Intellectual trend in literature is manifested in wide use of time image, conventionality, deep sense of wise word, phraseology, as acknowledged by the works of F. France, B. Shaw, W. Whitman, B. Brecht, E. Shvarts, F. Durrenmatt, etc. Such seeking in Tatar literature is matching the global literature. This is brightly manifested in the large poetic works of R. Mingalim 'Between two villages' (1979), R. Kharis 'Artist' (1976), E. Bayanov 'Travels' (1969), 'Winter flowers' (1974), in the lyrics of R. Kharis, R. Faizullin, in the dramas of T. Minnullin 'No moon but stars' (1977), 'Gentle song' (1981), etc. Intellectual principle dominates disclosing drama of ideas and characters, metaphoric images act out author's thoughts, expressing various parts of his literary concept. Intellectual trend suggests conceptual and philosophical way of author's thinking, strives for literary solving of public problems, give rational analysis of world's state. Such works in Tatar literature are less emotional and more intellectual, philosophical in imaginative thinking.

Besides, one more particularity of the national literature is the synthesis of literary methods typical for various literary schools, especially in poetry. From the literary point of view, writings are enriched with romantic and publicist pathos, philosophic thinking, and the writing becomes a source of universal generalizations: disclosing the relations of a poet and the Universe, mixing realistic, romantic, mythological traditions and religious and philosophical motives. One of the philosophic topics is the search of the reason for living and man's existence in the Universe, related to the origins of life. Besides, poems are enriched with various literary and poetic devices. In one writing realistic, romantic, mythological, modernist approaches do exist, the authors striving for integration of various views. This is contributed by conventional game, intertextuality, religious and mythological symbols, mixing romantic pathos with realistic elements. For instance, those are the poems 'Love dreams of Tukai', 'Kharut and Marut' by R. Kharis, 'Talk with silence', 'Unwritten poem', 'Meeting with eternity', 'Mountain of lovers', 'Stonewall sounds', 'Stone city's tragedy' by I. Yuzeyev, 'Tukai's letters' by M. Agalyamov, etc. At the turn of centuries, intellectual realism is activated in writings like 'Fear' (1995), 'Mental home' (1995) by Z. Khakim, 'God-cursed house' (1990) by D. Salikhov, 'Forest spirits' (2001) by G. Gilmanov, 'Lonely' by R. Sibat, 'Action takes place in mental home' (1998) by F. Bairamova, in writings by D. Suleimanov, Y. Minnullina, etc.

Thus, in the second half of the XX century Tatar literature creatively assimilates new trends, adjusted for national materials, thus enriching the national literature with new schools, poetic imagination, which, on one hand, contributes to the development of national literary trends and on the other hand, to the improvement of intercultural and interliterature dialogue.

#### **4. Conclusions**

Tatar literature of the second half of the XX century is characterized by active search of new means of artistic expression, appearance of new artistic



trends and stylistic tendencies like intellectual realism and sentimental trend. Meantime, the system of artistic schools expresses the processes of national and cultural self-identification.

Artistic trends in Tatar literature being typologically similar to those in Russian and European literatures have distinct specifics which are conditioned not only by the diversity of literary process stages but also by the impact of local cultural substrate.

Use of expression means, general for global literature, enables further active development of Tatar literature in the course of general literary trends, still keeping the national colouring.

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